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PROFESSIONAL COMMENT.

AT the regular meeting of the Society of Beaux Arts Architects held February 15th the subject of an official organ for the society was discussed and Architecture was unanimously chosen.

NOW that the smoke of the Baltimore fire has cleared away and we are satisfied that the fire-proof building is structurally justified—is it not time to regret the undignified rush of architects to the burnt city immediately following the fire—all intensely interested in questions of fire-proofing and having their weather eye on "a job." The hotels were crowded with architects from Portland to the Gulf all preying around like hyenas over the field of battle—and horror of horrors advertising in the local papers. This action would not be subject to criticism if it had been taken by any body of men in a purely commercial line who did not claim to stand on such high ground in the practice of their profession, but under the circumstances it can not fail to contribute to the general lack of confidence which the public has in the architectural profession.

THE recent conflagrations in Baltimore, Rochester and Chicago are all bound to have immediate effect upon the building statutes in every important city in the country. Almost every day the press records proposed amendments to these ordinances, good, bad and indifferent, many of them proposed by specialists with a view of compelling the use of some particular or patent construction. Heretofore the profession most interested and presumably most competent to frame such statutes have been generally ignored in the preparation of the laws now in force. The various interests affected by these ordinances are already organizing in order to secure special recognition. For instance, the theatre managers of New York have recently formed an organization to compel more uniformity in the various municipal requirements affecting theatre construction and to make an effort to have these requirements conform to the complicated rules of the fire insurance authorities. When the present building code of New York City was in contemplation several of the architectural societies offered their services gratuitously to the city authorities, but their offer was ignored and the framing of the law placed in the hands of a lay commission, paid by the city treasury. The architects protested, but the programme was carried out. The various local chapters of the Institute of Architects should see to it that they are properly consulted before any building ordinance is revised. They should insist upon it in a positive manner and in such a way that the public as well as the city officials shall be cognizant of their position. All other professions make themselves felt in any proposed legislation affecting their interests while the architects usually sit supinely still while their affairs and those of their clients are handled without regard to their opinion on the subject.

WE are pleased to hear that the New York Chapter of the A. I. A. is in conference with the fire insurance authorities in order to arrive at a better understanding and we hope to report the result of these conferences next month.

FOLLOWING the good precedent set by the Prussian Diet, the leader of the majority in the New Jersey legislature has introduced a bill providing for an annual tax of five dollars a square foot on advertising signs along railroads. The tax is to be collected by the municipalities in which the sign boards are situated, and failure to pay the tax is made punishable by a fine of

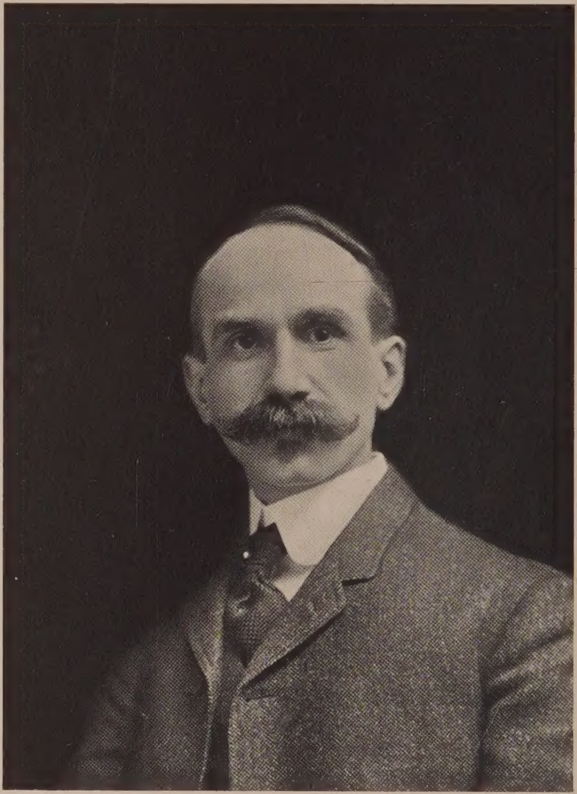
$250. Governor Murphy recommended legislation along these lines in his last message, so that the chances of its enactment are most favorable. In contrast with this progressive spirit the recent attempt on the part of the Park Commissioner of New York City to justify his action in allowing an advertising concern to "decorate" the hoarding surrounding the public library stands out in bold relief, and it is to be hoped that the vigorous action taken by the Municipal Art Society of New York may compel this misguided official to see the error of his ways.

A SIGNOR FERRIANI has recently constructed a scale showing "the varying degrees in which professional jealousy exists in the professions." Architects can pride themselves upon the results shown, for their profession is the lowest in the scale, with the clergy, a profession whose business it is at least to preach the virtue of self-abrogation, placed second.

Presuming that this judgment of the profession as a whole is correct, does it not give the architect the right to insist that his opinion be given greater weight in the affairs in which he is interested than is the case at present. The dictum of the professors of science and literature, journalists, lawyers, authors and doctors, who are the higher in the scale, is accepted as final by the confiding public. They are all presumed to speak from an altruistic standpoint and without personal bias. No layman dares to question a physician's diagnosis or to instruct him in his treatment of the case. A lawyer investigates the legal position of his client and expects him to follow his advice without question. Both of these professions are, *therefore*, respected and reap the proper rewards of their successes. The same client who has placed himself without reserve in the hands of his physician and unquestioningly followed the counsel of his legal adviser, does not extend that same confidence to his architect. He does not state all of his conditions to his architect and allow him to work out the solution of the problem. On the contrary, he usually has definite instructions not only as to plan, but as to design as well, and he feels sure that he would be fully able to put his ideas permanently into brick and mortar, if he possessed the necessary technical training. The architect is usually submissive; he generally follows the client's orders, even when contrary to his own judgment, and his reputation suffers not only from his own mistakes, but from those of his client as well.

It is true that the successful architect must be a many-sided man. He must study his problem fully and take the advice of numerous specialists whose work forms a vital part of his finished product. He is bound to use care to see that the proper relation exists between commercial and artistic considerations, but once having determined upon a course of action, after a thorough study of his problem, he has a right to assert himself and to expect the client to bow to his superior knowledge on the subject.

The average modern architect does not take this position; he is continually squirming and turning, attempting to please all interests and satisfying none. In this age of specialists the architect is more than ever before the logical director of the technical forces of construction. He alone is in the position to see the specialists' limitations, but nevertheless he does not dare to speak with the authority assumed by all other professions and granted to them without question. Ask the average man in the street to name six prominent men in each of the professions in his city, and although he would undoubtedly be able to state off-hand the names of the physicians, the lawyers, the clergymen and possibly the artists, it is decidely unlikely, unless he happened to be directly interested in the building trades, that he would be able to name even one architect. Our profession is entitled to a larger amount of public recognition than it receives at present. It will never secure it, however, until the average architect gets more backbone.


Architects of To-Day.

MR. D. EVERETT WAID.

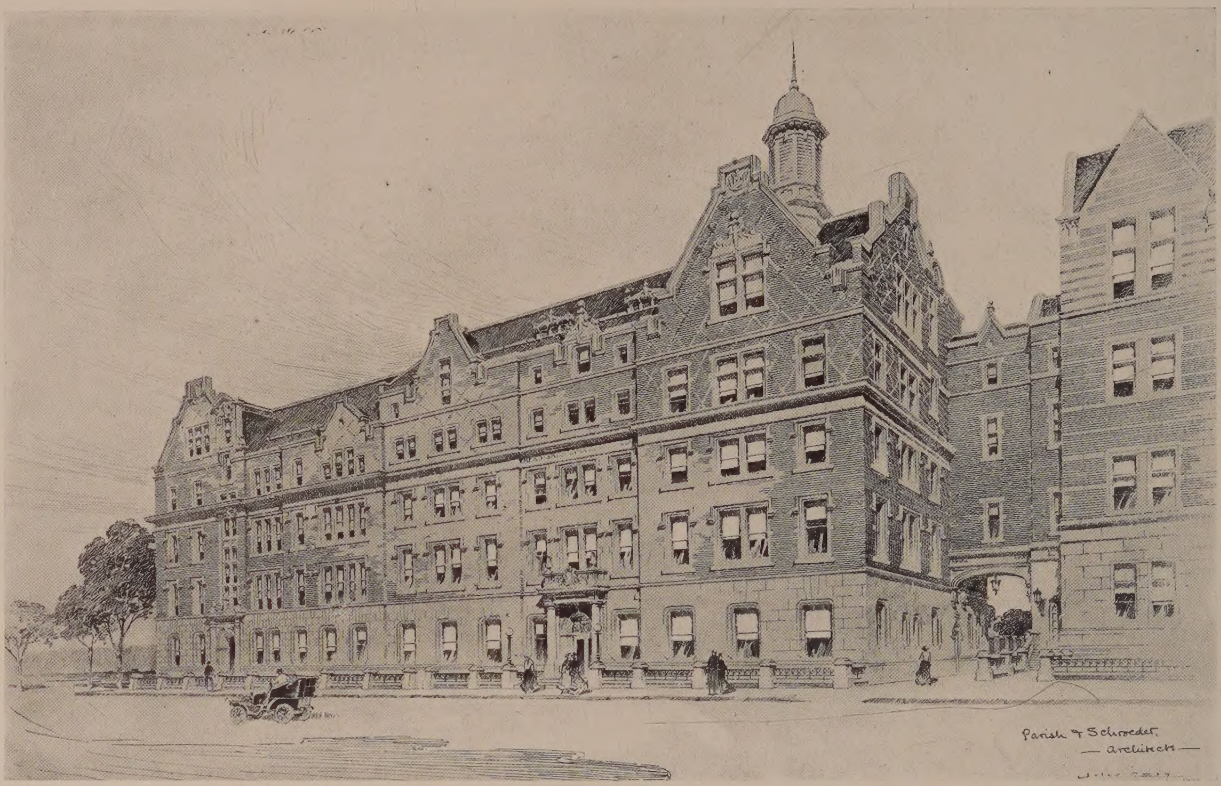
Right in line with this view of the architects' lack of status we wish to commend the following words contained in a recent lecture delivered by Mr. John M. Carrere before the Architectural League of New York on the subject of Remodeling Cities, in which Mr. Carrere said that "the principal reason for the great waste of artistic opportunity in municipal development, and some other lines of development, is without question due to the fact that the engineer, and not the architect, has been the master mind which has conceived and executed the projects. The engineer's point of view is strictly quantitative. It is therefore important that we, the artists who compose this league, and to whom the public looks for inspiration, should see to it that the architect in this sense, and not the engineer, should be the guiding spirit in the future growth and development of our great cities."

A SUIT of peculiar interest to the architectural profession is now being carried to the Court of Appeals of the State of New York, and should the decision of the lower court not be reversed the result will place upon the architect an amount of financial responsibilities out of all proportion to his fee. Some years ago a speculative builder failed in business and his holdings were sold under foreclosure. One of the dwellings, in a row which this builder had under construction at the time of his failure, was secured by a buyer whom we shall call Mr. A. At the time of the sale the walls were up, with the exception of the front; the roof was on, all beams and stud partitions were in place, the floors down and the lathing done. Upon making the purchase Mr. A immediately signed a contract with a builder to complete the building. Feeling, however, that he could not place implicit confidence in this builder and wishing to make some changes from the original designs, he employed a firm of New York architects to make these changes and to supervise the contract already made. The architects then took charge, and, in the course of making the alterations above referred to, it was found necessary to enlarge a stair framing on the second floor. This the builder was promptly ordered to do, again and again, and, after many delays, the superintendent representing the firm of architects reported to his office that he had visited the work on a certain morning, that the alteration was not yet made and he, therefore, advised that a notice under article five of the uniform contract be sent to the builder, stating to him that unless the work was performed within three days that the architects would have it done by other parties and charged to the builder's account. The superintendent then stayed away from the work for forty-eight hours and upon his next visit he found the framing changed, the floor replaced and the lath around the framing in position. Some years after the completion of the structure this framing sagged, by reason of the timbers not being properly anchored, and considerable damage resulted to the plaster decorations and woodwork on the first floor. Thereupon, Mr. A brought suit against the architects for damages. The case necessarily hinged upon the relation of the architect to the client and particularly as to the meaning of superintendence as understood by the profession. Considerable expert testimony was submitted by the defense to show that continuous supervision could not be expected, and the clause from the Institute schedule covering this point was placed in evidence as the custom of the profession. The judge in his charge exonerated the architects from all financial responsibility, but, nevertheless, the jury rendered a verdict for a good round sum against the architects.

IT IS more consoling to the profession to review a verdict obtained last month by Mr. Robert Maynicke of New York City, who was awarded damages from his client, to the extent of $40,000, under the following circumstances: Some years ago a corporation was formed by several New York capitalists to erect a prominent office building in the business section of the city. An amendment to the building code was shortly to go into effect which required all of the woodwork in buildings over one hundred and fifty feet high to be made fire-proof, and as the corporation wished to avoid this additional expense Mr. Maynicke was promptly engaged and ordered to proceed with all possible haste so that a permit might be secured under the old statute. The agreement was that the architect should receive a purely nominal fee if the work did not proceed, but should his drawings be "used" he was to receive the usual commission. The drawings were made and the permit secured, and in the meantime new interests came into the corporation and these new interests had a new architect. The new men promptly started to prepare a new set of drawings, altered considerably from the original scheme, but in revising the permit these drawings were placed upon the official records in the Bureau of Buildings as amendments to the ones previously filed, the object being to retain whatever financial advantage there was in working under the old statute. The testimony showed that this advantage amounted to between three and four hundred thousand dollars. The building was built under the new architects, and the original architect thereupon brought suit for eighty thousand dollars with the result stated.

THE architect can nowadays only calculate on the co-operation of artisans subordinated by labor emancipation, and if satisfactory buildings are to be produced the architect must rely upon himself. Some theoretical reformers decry such a position for the modern architect, to whom they would impart a much less important post, permitting him only to confine his attention to the shell or carcass of the building, leaving its enrichment and elaboration in an architectural sense to trained specialists from arts and crafts schools managed by professors, the notion being, as would appear, that architecture can be produced in a co-operative system of supply, here a little and there a little, as if it were an applied art. In advocating this fallacy its authors overlook the risk of incongruity which must ensue, no matter how excellent individually the various moieties of the work might be. The controlment of the architect as the master builder is essential to the unity and harmonious combination of the whole undertaking. Everyone of practical experience in dealing with the methods of capital and labor, knows perfectly well how impossible any such fantastic scheme of working would prove to be under the existing conditions of the protectionist trade-unionism on the one hand and the troublesome capriciousness of the egotistical handicraftsman on the other. It is to be hoped that no student will be carried away by any such illusive propositions. Every architect worthy of the name would be glad to give a capable craftsman as free a hand as possible and willingly accord him every credit for his valued assistance in the execution of the work. But in no sense can architecture be treated as an applied art, therefore we need not further discuss this subordination of the architect in the way propounded. He, of all men engaged in building operations must be responsible for the design and the supervision of its execution. We confess but little sympathy with those clever folks who advise students to become skilled artificers in some one or more of the decorative crafts, telling them that, by becoming ornamentalists in plaster work or adepts in smithery, they will become better master builders. On the other hand, every man up to a certain point can but be the gainer by some practical experience in carpentry and joinery. It is impossible, however, for any individual to become manually efficient in all the branches of the building trade, and in our judgment a young architect's time and energies would be better occupied in acquiring a general knowledge such as the scheme now promulgated will render possible. The usual methods of practice are quite onerous and complicated enough without inventing eccentricities of working for the sake of a passing craze.

Unless our multifold materials are employed in an expressively enlightened spirit by the workman there can be no sense of fitness and beauty in our buildings. The responsibility of providing for this expression rests now with the architect, consequently it is of the utmost importance that our students shall be trained in the theoretical and artistic, as well as practical use of materials, not forgetting, of course, their structural nature and value, particulars about which every learner of building work ought to know. It has been suggested that by a befitting application of new materials a new style of architecture, at no far distant date, might result, deserving to be associated with the Twentieth Century; but assuredly this cannot



PHYSICAL CULTURE BUILDING, TEACHERS' COLLEGE, NEW YORK. Parish & Schroeder, Architects.

be expected, because it is clear that materials can never alone produce either style or design. Brains are required to bring that about. Bricks and stone remain bricks and stone—iron and terra-cotta remain iron and terra-cotta until the architect can make them something else, till he imparts into their use a spirit of thought and vitality which constitutes all the difference in the world between the four square elements of a common piece of building and a living creation of art. We are told that artistic fruition exists beyond the scope of a drawn design, which at most is a mere paper pattern suitable for transmission through the post, and further, that the realization of a building depends upon the millions of hand-strokes of the artificer's work which consummates and brings the creation into shape. This sarcasm, so tersely expressed, might be partially true if we chanced to be employed in constructing Egyptian pyramids, but unless we wish to emulate the chaos generally associated with the prehistoric building of the Tower of Babel, we shall scarcely be induced to rely in these days solely upon the hand-strokes of the working man. Whatever theories we may indulge in as flights of fancy, for real work the student must take care that his own handstrokes shall be unmistakably based upon practical knowledge, particularly in making his working details, insuring their accuracy and workmanlike thoroughness, in which every part of his proposed building is clearly worked out after the design as a whole has been drawn and thought over to a smaller scale. Such diagrams may be quite unattractive as drawings, and perhaps fragmentary looking; in some cases they will be left unfinished in pencil or chalk, and generally it will suffice to leave them uncolored and not inked in.

No great work or design has ever been done in a hurry; it cannot be forced, but must come as a spontaneous effort of the mind.

THE NINETEENTH ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE.

W. W. Kent.

THE entire exhibition this year shows in general the effect of careful selection, backed by good judgment. It is not to be expected that all the material is fresh, all the drawings new, but in spite of certain radical departures from the customs of past years, and probably largely on account of such departures, the exhibition is a great step in advance. Even the Sculptors' Society room at the right of the entrance is made an attractive one, and not a final catch-all. Let us begin there on entering, as many strangers do.

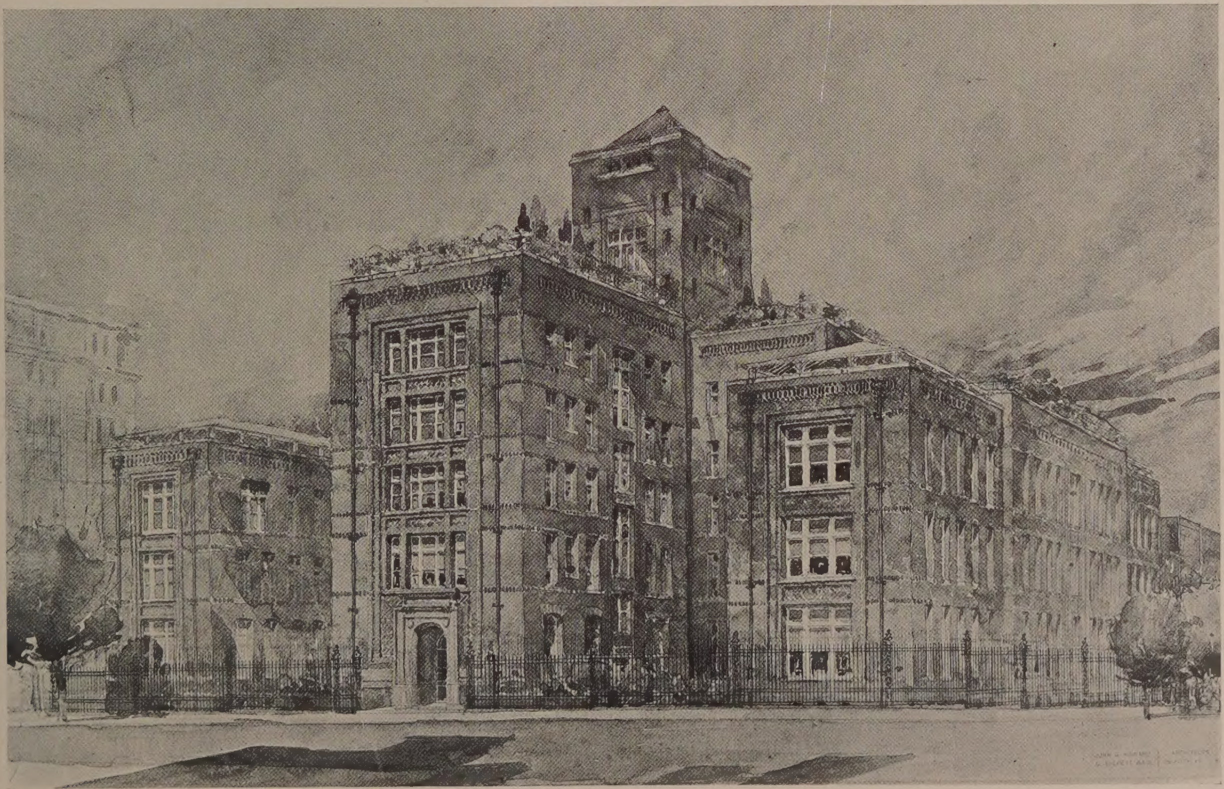
The two bronze electric light standards, No. 668, exhibited by Jno. Williams, are to be placed in the grounds of Georgian Court, the residence of George J. Gould, Esq., at Lakewood, N. J. They were designed by the late Bruce Price. who intended that as examples of bronze they should equal, if not surpass, the magnificent antique examples of art work which grace these beautiful gardens. The finish is antique green.

In the northeast corner, are examples of modern French hardware of different schools, exhibited under Nos. 596 to 616 by Messrs. Charpentier, Maison Fontaine and D'Jarney Brindeau. The models of the new East River bridges form a notable and interesting exhibit. Palmer & Hornbostel are the architects, while the models were executed by Edward Stuhrman and E. B. McKenney, artisans. The Poillon Pottery and Perth Amboy Terra Cotta Co. loaned vases to hold the decorative plants. The American Encaustic Tiling Co. show very artistic genuine tile mosaic signs (hand cut) for the subway stations, of which Heins & LaFarge are architects. The Rookwood Pattery Company also show several specimens of their faience cornice and ornamental number plates which are being placed in the Subway Stations by the same architects. A beautiful bronze grille, No. 547, executed by Lobel-Andrews for James B. Baker, architect, to go in the banking rooms of Kuhn, Loeb & Co., is near the entrance on the right, and numerous bosses, gargoyles and corbels of a Rabelaisian flavor by Gutzon Borglum, for Mr. Morris's, "'79 Princeton Dormitory," adorn the north wall. On the east wall the strong and beautifully-colored burnt-wood work of Mr. Fosdick is seen in an adoration of the infant Christ. The old and new Spanish leather nearby is well worth study, and the reproductions of Pompeiian and other subjects are excellent.

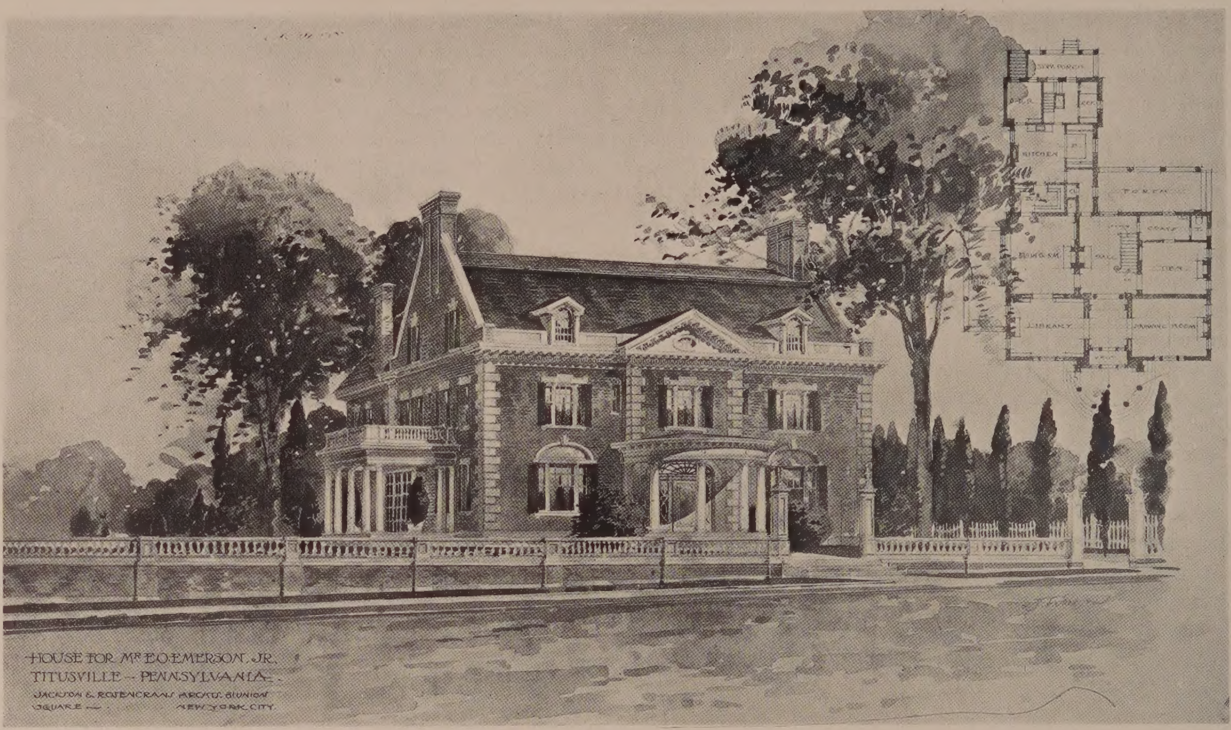
In the main entrance hall there is a charming small and simple house by E. A. Josselyn, which attracts by its color and its good lines. No. 539 shows a clever and splendid treatment of a modern city house, by Robertson & Potter, architects. Further along are the successful Gold Medal Drawings for the League Annual Competition, by J. W. C. Corbusier, and the Silver Medal Drawings for the same by Charles Crothers Grant.

Entering the south gallery, No. 1, "At Rest," by Solon B. Borglum, is a group entitled to stand where it does by its strength and restraint. No. 6, "Adoration of the Magi," by Robert Reid, is one of the best series of cartoons in the exhibition, and worth going a long way to see. The theatre decorations, Nos. 15 to 19, by W. L. Dodge, are full of the spirit called for by their location, and Mr. Wenzell and the late Mr. Blum are also represented on the west wall with theatre decorations, No. 22, which shows the ability of both men in mural work, and especially the talent of the latter. No. 25, Robert Reid's "Story of Psyche," is a departure from hackneyed color themes and very interesting. No. 31 is a strong preliminary for "Decoration of Citizens' Building, Cleveland," by E. H. Blashfield, who is well represented in the catalogue by two beautiful studies for the Baltimore Court House. No. 34, "Sea Fairies," by William Fuller Curtis, a prize design, is one of the most legitimate renderings in pyrography which we recall; the air bubbles are wonderfully effective and realistic. Mr. E. L. Deming exhibits in No. 46 another study of Hiawatha, this time as "Orpheus." Mr. Van Ingen, in No. 42, a panel design for the Senate Chamber at Trenton, commemorative of the Battle of Trenton. Carlton T. Chapman, in No. 51, has made a very telling panel of a ship, with a rich sky background, against which the bellying sails are full of power. No. 80, "The Water Nymph," by Nicola D'Ascenzo, is fully up to his other work, but in not so high a key as some of the stained glass designs he exhibits in the East Gallery. "Bridge Building," by Fred Dana Marsh, is almost heroic in handling, and impressive, if not entirely attractive in subject as a mural decoration. No. 72, by E. Stetson Crawford, "Luce, Ombra-Silenzio," a "Garden in Rome," is a charming subject, well handled, and one of which we cannot have too many. "Summer and Autumn," No. 82, by Louis D. Vaillant, would indeed make a charming panel for a dining-room. No. 83, "Psyche Before the Tribunal of Venus," by Mr. Sewell, while beautiful in color and grouping, seems to lack dignity in the poses, and gives even Venus hardly the stateliness we expect, No. 85, "Confidence," by M. Aman Jean, is a lovely treatment of interesting faces and figures, and, as a part of a mural decoration, or as a picture by itself, is in the right vein. We are tending too much to extreme convention in subject and treatment, and this delightful painting avoids both.

In the Central Gallery the statuary and modeling is not up to the best we have had in past years, but the mural bust of the late



LONG ISLAND COLLEGE HOSPITAL, BROOKLYN, N. Y. John G. Howard & D. Everett Waid, Architects.


KITCHEN
PORCH
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HOUSE FOR Mr E.O. EMERSON, JR.
TITUSVILLE -- PENNSYLVANIA
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Justice Andrews, No. 131, by George T. Brewster, is a strong piece of work and good in color. Mr. Linder has shown in No. 121 another effective font, which would be best, of course, if carried out in the colors he gives. Among other interesting pieces D C. French's Model for a Font, No. 119, executed we believe some time ago, and No. 130, Michael Angelo's "Fannetto," cast in the *cire perdue* process by Angelo del Nero, of Rome, Nos. 133 and 134, by Mr. Konti, for the St. Louis Exposition, and No. 142, by Mr. Tonetti, and No. 146, by Mr. Roth, "Fighting Polar Bears," which should be entitled, "Polar Bears Fighting," are excellent, as is also Mr. Cox's tablet for the Richards' Library, so well modeled by Mr. Lukeman.

In the West Gallery Wilson Eyre's sketches are very striking, but the question at once arises, whether so clever a man could not, by less intentionally rough sketches, secure better results. Personally we feel that Mr. Eyre's earlier methods were better. Birch Burdette Long's sketches in this room, especially "Giotto's Campanile," are sure to attract attention, and are wonderfully accurate and also picturesque. "The Fountain of Life," by Henry Bacon, is a good design. No. 226, A. L. Nicholson's accepted design for Summer Schools, Pocono Pines Assembly, is well planned, but here great and exhaustive labor has been bestowed on a plan to make it almost a bas-relief in effect and an easel painting in color, which almost obscures the directness of the plan. If Mr. Nicholson's rendering is a fault, however, much modern work is in the same category. Miss Budd, Grosvernor Atterbury and D. W. Langton are all well represented. A "House on the Hudson" is shown in model No. 258, by Hoppin, Koen & Huntington, which is well worth realization. Mr. Hoppin shows a good water color of his own for this on the east wall in the Vanderbilt Gallery.

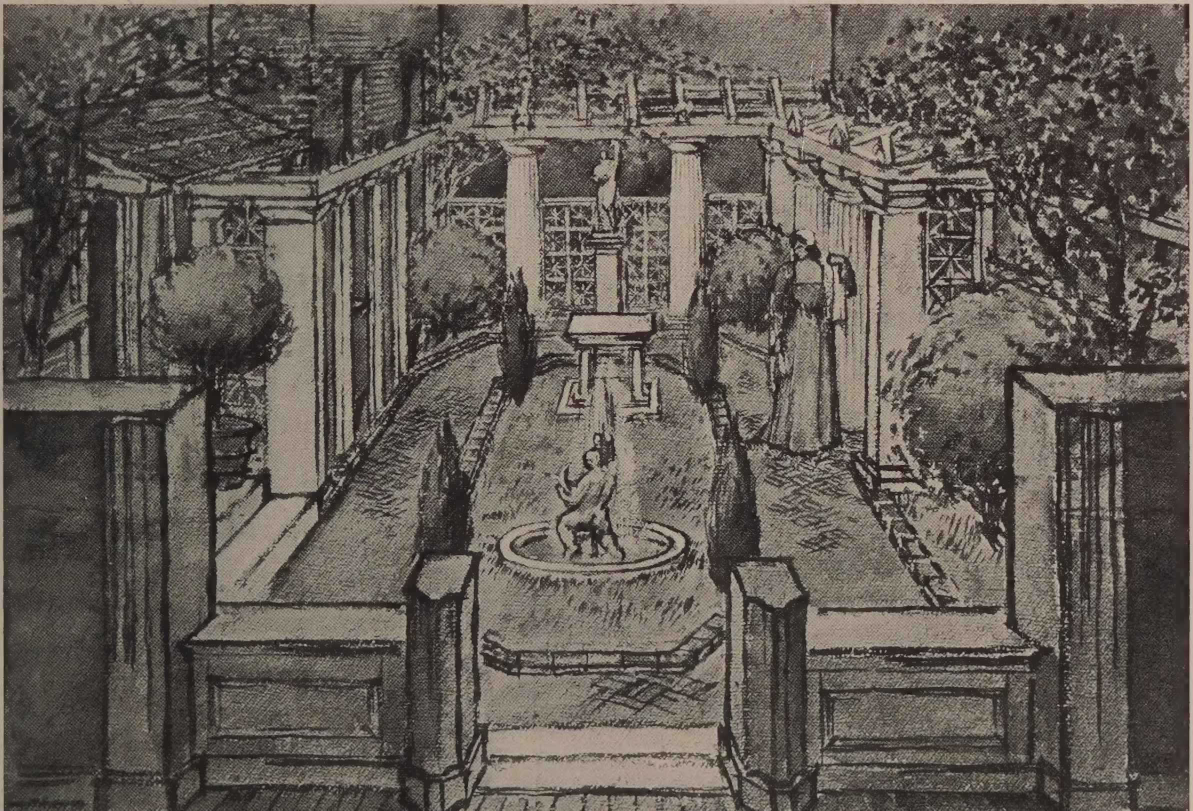
The East Gallery has a clever sketch of "A Jester," by A. B. Wenzell, which is probably not too strong in color for its final position, and No. 264, "The Procession of Spring," by Sidney K. Hartman, is one of the best sketches in the exhibition in color and handling, while the theme is as charming as some of Mr. Church's work, which it recalls dimly. No. 309, by Mr. Bennett, "The Baptistry of Ravenna," is, as the original is recalled, a faithful sketch of some of the best mosaic spandrels which the world possesses, and Mr. D'Ascenzo's stained glass designs have already been alluded to as strong in color, and yet they are not glaring. Certain of the grotesque work in this room had better have been omitted in place of better work which was probably offered. The drawings for the "Compleat Angler," by Leon Guipon, are excellent, and must have added a great deal to that classic book, while book plates, heraldry, etc., by various artists are full of interesting devices and rendering. One of the best things in the room is the "Dutch Poster," by Leon Guipon, No. 325.

Entering the Vanderbilt Gallery the first thing one notices is No. 521, D. C. French's heroic seated figure of Alma Mater for Columbia University, which is beautiful in conception, modeling and color, as is also his "Working Man," Henry Bacon, Architect. Over the entrance door is Mr. Morris's design, No. 511, for '79 Dormitory Building at Princeton. On the right, No. 362, Mr. Hardenbergh's "Study for Banking Room," and No. 363, Tracy & Swartwout's "Interior of First Presbyterian Church, Syracuse, N. Y.," are noticeable for conscientious study, and No. 367, E. P. Casey's "Approach to Connecticut Avenue Viaduct, Washington," is interesting. Albert Randolph Ross, in No. 374, "Public Library, Gloversville, N. Y.," presents a beautiful rendering by Hawley of a very good design; in fact, a re-treatment of his similar motive for the East Orange Library, which came so near winning the competition. Messrs. Davis, McGrath & Shepard, in Nos. 378–9, have an equally beautiful design for the Colorado Springs Public Library. No. 381, Carrere & Hastings' drawing for the Ponce de

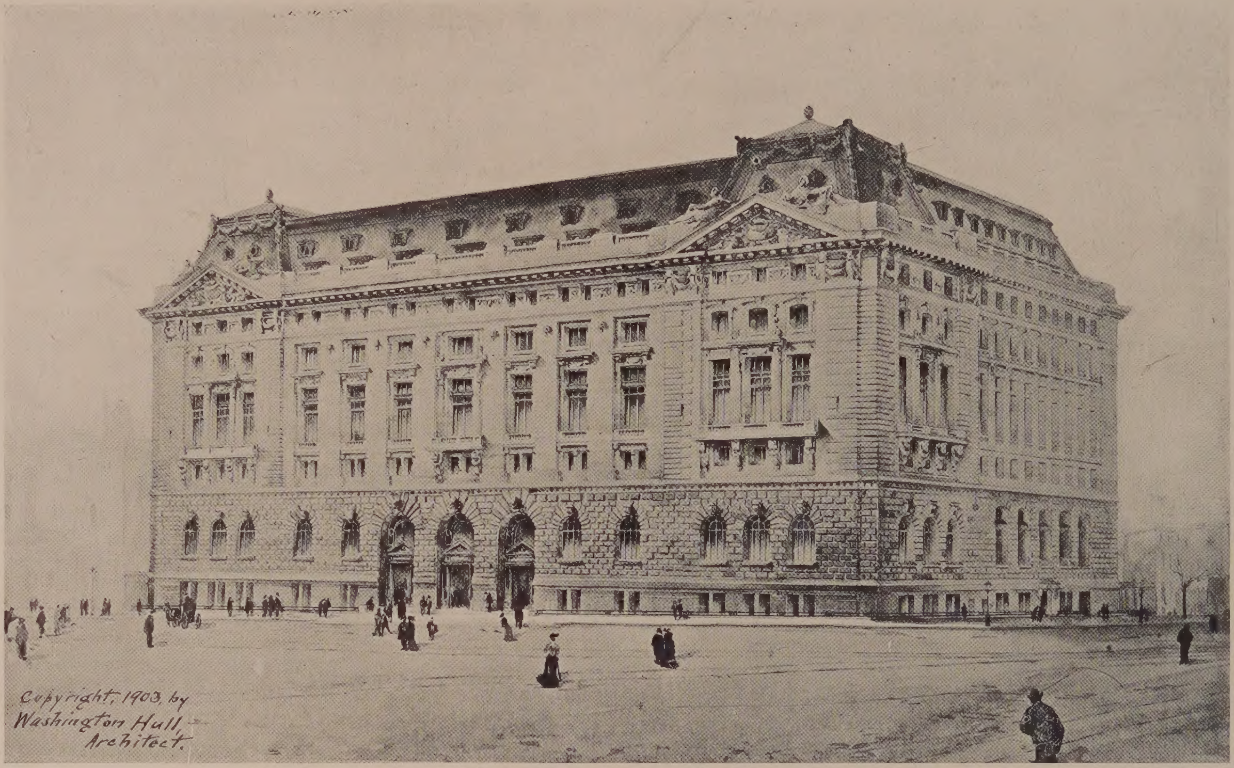
Leon, does not do justice to the building, as the values of the colored drawing have apparently changed so much with time as to give a rather dull saffron tint to the coquina, which we take it is not quite true. In No. 380, Hiss & Weekes exhibit a perspective of the Brunswick Hotel, New York, and a badly-skied drawing by Mr. Post, No. 385, was evidently so placed only for lack of better position. Nos. 388 and 389, by Lord & Hewlett and Alden & Harlow, respectively, give almost the extremes of cost in Library work, and the little branch libraries by the former are most ingeniously handled as to plans, although not presenting any new ideas in arrangement.

In No. 390 G. K. Thompson shows the recent additions to the Manhattan Life Building, and Carrere & Hastings, Eames & Young and Cram, Goodhue & Ferguson (the latter the successful competitors) exhibit their designs for the new U. S. Military Academy Buildings at West Point. The latter have done a most sensible piece of Gothic work in their design, and the rendering is delightful in its simplicity and absence of glitter and splurge. It is straightforward, good and sensible, and will probably come within the appropriation. This is one of the best things in the room and worth considerable study. G. B. Post's model for the pediment of the Stock Exchange is on the north wall, directly opposite the entrance, and a very impressive design and a good piece of modeling, by J. Q. A. Ward. No. 438 gives Washington Hull's accepted design for the new administrative Municipal Building for Brooklyn. The perspective does not show the excellence of the plan. A. W. Brunner exhibits a number of designs, taken in order, No. 444, "The North Side of Court Room, U. S. Federal Building, Cleveland, Ohio," No. 449, "Interior of Court Room," No. 451, "Public Baths, East 11th Street, New York City," No. 452, "Ceiling of Court Room, U. S. Federal Building, Cleveland, Ohio," No, 500, "Proposed Flower Market and Public Baths, New York City," No. 507, "Pavilion, Seward Park, New York City." Of these the Flower Market is the most tellingly rendered, but the drawings for the Court Room are very fine studies in detail. Ernest Flagg's "Naval Academy at Annapolis" is shown in model No. 514, and does not gain in impressiveness over his designs formerly shown at the League. The buildings seem lost in the area given to them, but this is often the effect of models.

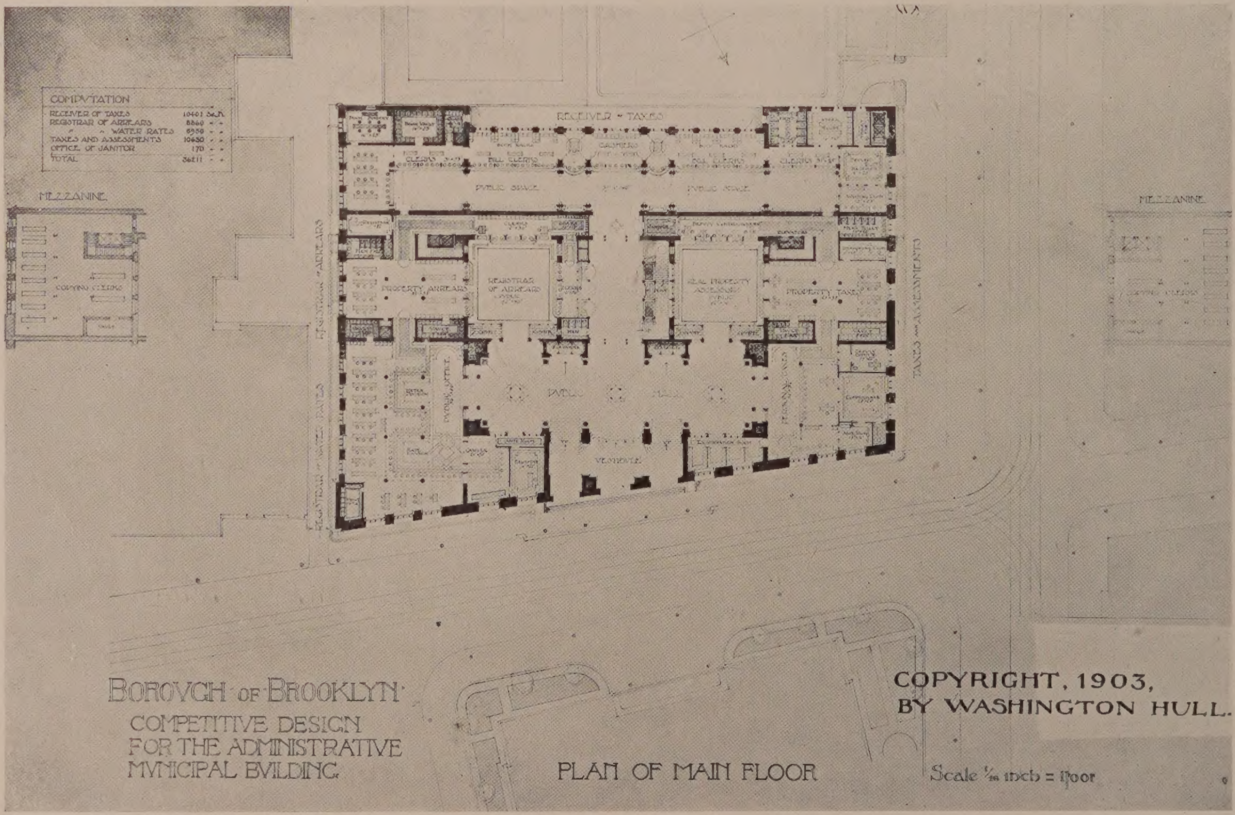
Taken altogether the exhibition gains distinctly by the removal of the standing screens, which are, of course, a necessity at times, but which cut off the view of the wall spaces and are very confusing to all visitors, and, as for the abandonment of the basement exhibit, it is to be hoped it will never be renewed, except in case of absolute necessity. Great praise will surely be accorded this year's Hanging Committee for their many improvements and few mistakes, and the excellent disposition of the selected drawings. Probably no exhibition is ever held without some mistakes and the acceptance of some unworthy work, but this year's showing is remarkably good. Laboring under unusual difficulties this year's Catalogue Committee have really accomplished wonders in getting the book out in the time allotted. The plate-making alone would seem to call for more time than was given to it, but Mr. Holden and his able conferees have made a good book, which, after all, is the only permanent record of an exhibition which deserves to be so well recorded.

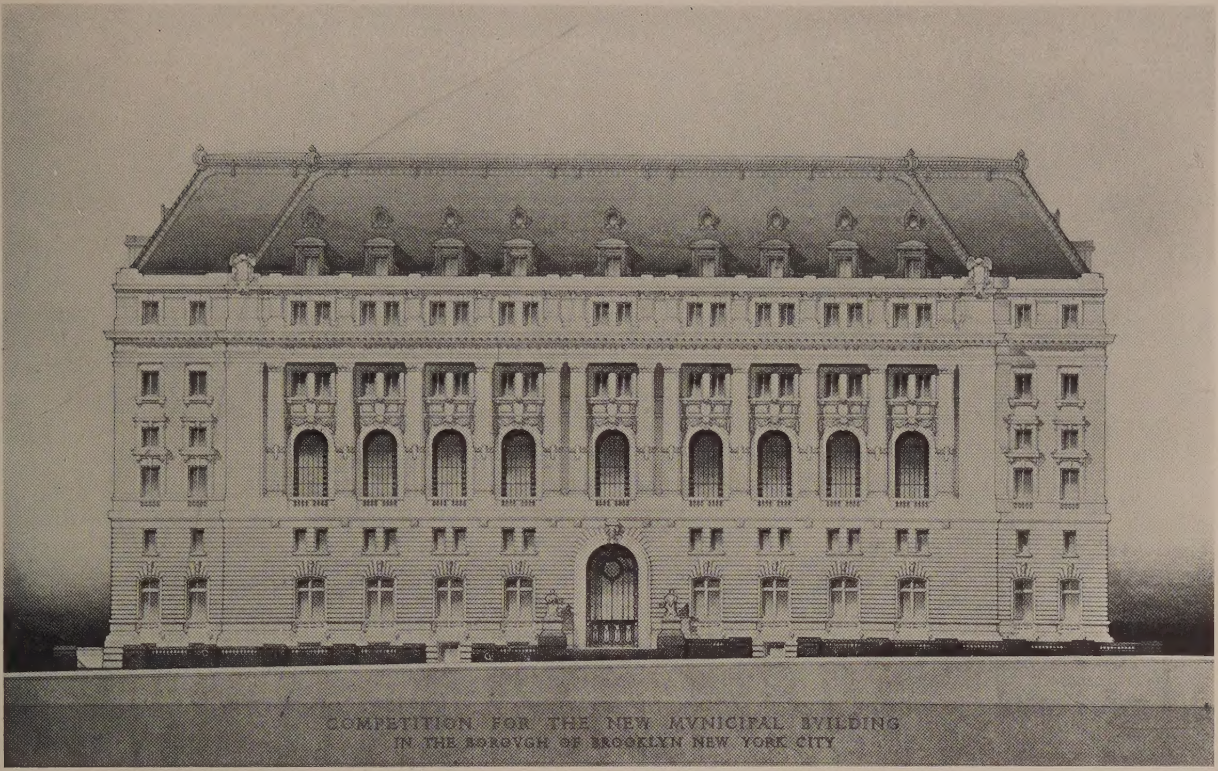


PROPOSED GARDEN, ROBERT FORREST, PHILADELPHIA. Wilson Eyre, Architect.

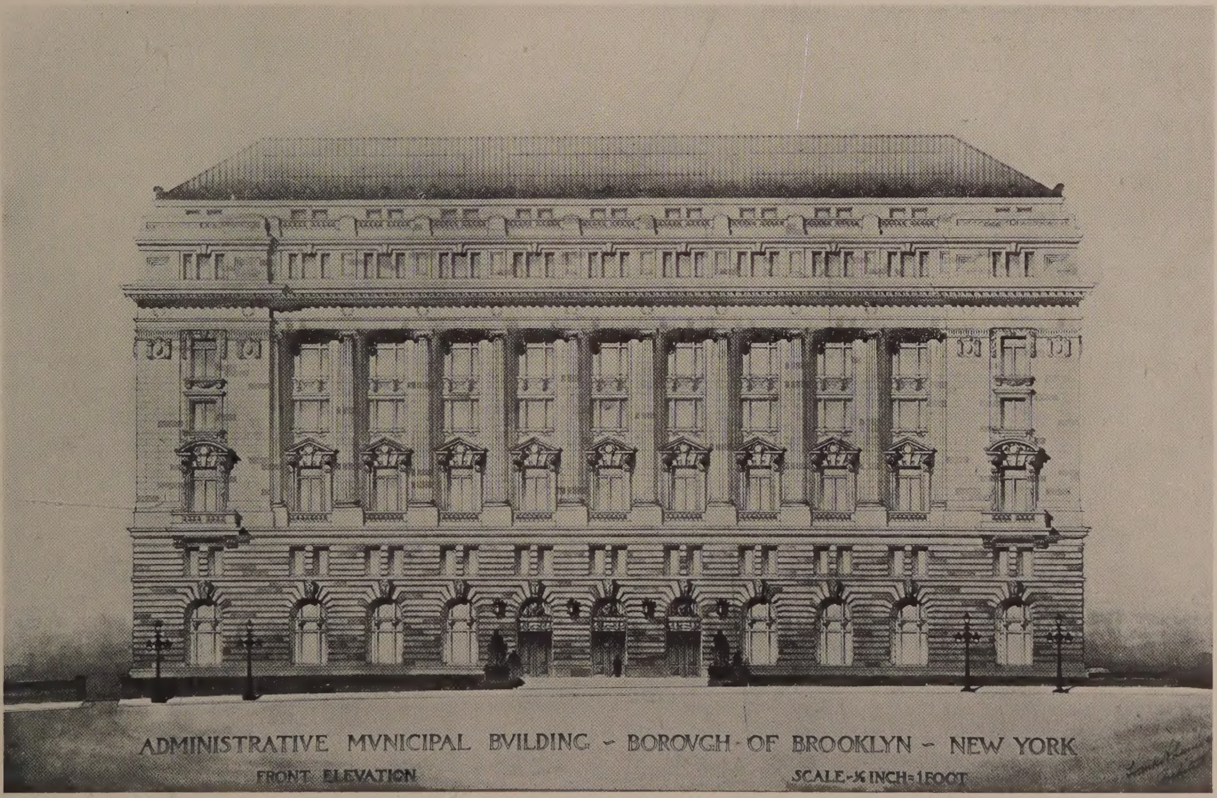


ACCEPTED DESIGN, MUNICIPAL BUILDING, BOROUGH OF BROOKLYN, NEW YORK. Washington Hull, Architect.




COMPETITION FOR THE NEW MVNICIPAL BVILDING
IN THE BOROVGH OF BROOKLYN NEW YORK CITY

COMPETITIVE DESIGN, MUNICIPAL BUILDING, BOROUGH OF BROOKLYN, NEW YORK. Wilkinson & Magonigle; Architects.


ADMINISTRATIVE MVNICIPAL BVILDING - BOROVGH - OF BROOKLYN - NEW YORK
FRONT ELEVATION
SCALE-⅛ INCH=1 FOOT

COMPETITIVE DESIGN, MUNICIPAL BUILDING, BOROUGH OF BROOKLYN, NEW YORK. Frank H. Quinby, Architect.

AIDS TO CONSTRUCTION.

H. S. White.

COMPARING ancient with modern building construction, the former could hardly be considered a science in any real sense, for it was generally, as in Egypt and Early Greece, the shaping of buildings by a homogeneous material, granite, stone or marble, having their prototype in some cases in rock-hewn caves and temples. But we now live in an age when the architect has at his command all the materials which Nature, as well as industrial manufacture can supply, and when each of these materials has been analyzed, tested in various ways and its properties scientifically investigated. Around many of them has grown up a special literature, and every student of applied science, every student of a technical school, and every craftsman is made familiar with the results and experiments of the most elaborate tests, which are to be found in every text-book. What has all this analysis, classification and research done for the architectural or artistic use of these materials? Are our modern buildings equal in architectural merits or design to those of the ancients? Our answer to these questions is that we cannot compare the products of ages so far remote and which existed under such different conditions of life and habit. Analytical investigation is certainly not favorable to the art instinct in many ways, and if the experiments and conclusions of modern chemists, physicists and engineers had been known to the Greeks, Romans or Mediævalists, the architecture they have left us would have been rather different, though we doubt if more perfect. The Parthenon could scarcely, under modern conditions, have been more perfect for its purpose or climate, or in the mode of lighting the cella, either by clerestory (as Mr. Fergusson thought) or by Bötticher's theory of a skylight. There was ample marble at hand, and nothing could have been gained by adopting more modern methods of wall building, and for the particular kind of religious worship in which the statue of the goddess was prominent, the hypæthral temple, with its naos open to the sky, and the peripteral arrangement of the columns left nothing to be desired. So that all our scientific research and analytical study have not had so much to do with the design of these great buildings; and to change of intention or motive we must look for any real difference in the design between the ancient and the modern. The great Gothic builders probably would have been more affected by the exact knowledge of materials as we possess now, and how far the introduction of iron in their methods would have influenced them is a question. That they would have left us anything more noble or dignified than the cathedral churches of our land is also doubtful. The fact is, analytical knowledge and mechanical processes cannot in themselves inspire the creative faculties of the artist; and we must look to deeper causes—the ideals of life, modes of workmanship and religious unity and enthusiasm for any change in architectural construction.

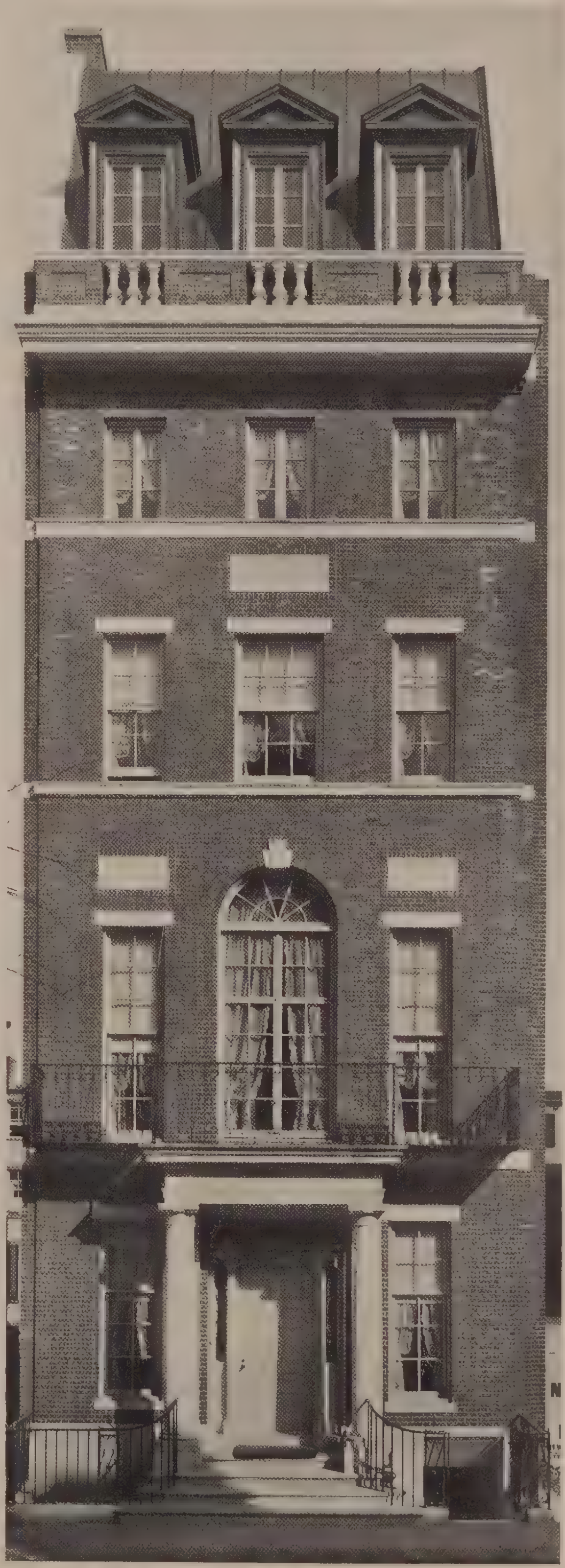
But with the greater command of materials and processes of manufacture and the more exact knowledge we have of their properties and capabilities, there is no reason why corresponding advantages may not be secured if we look at the question in a true light. Our ancestors had only a few materials, which they thoroughly understood and used in the most direct and unflinching manner. If they did not know the chemical and physical properties of these materials so well as we do, they had a practical insight into their working, which is of far more importance in design than the most profound analysis. They were handicraftsmen as well as designers and were more sympathetic with their materials and knew their limitations better than the modern tradesman, who has only studied his materials second hand by the aid of books and classes. That we are gradually overcoming this defect by our system of instruction ought to be an encouragement. Our technical schools of art craftsmanship are slowly assimilating our scientific facts and theories and making them subserve practical purposes. Our knowledge of the chemical composition of stone, bricks, limes and cements, iron and steel ought to make our building artificers more qualified to use them in the best manner and with greater economy than the craftsmen of the middle ages if only we were not tied up by conventions and rules of the trade. We are too apt to use these materials, at least the older of them, in precisely the same fashion as our forefathers, to do which we have to revert to their style first and make our reason and science come next—just the opposite way to that in which they worked. By thus reversing the order of their method we have made our art of no effect by our traditions. We have made our construction fit the form, instead of the form fitting the construction, which is the true way. Until we see this we shall go on blundering. Our better knowledge of science has at least enabled us to accomplish many things in construction.

To take a few examples, we may first mention our methods of making foundations. Here our scientific knowledge has certainly been a great aid to us and enabled us to erect buildings of the weightiest and loftiest kind on almost any soil—a feat which the old builders could not accomplish without the expenditure of a vast amount of material and labor. The destruction or failure of so many of our ancient church towers is a melancholy instance. Had our cathedral builders known the value of Portland cement concrete, concrete piles, caissons and the aid of pneumatic appliances they would not have hesitated to use them; or had, even in later times, Wren used the modern methods now available to prevent the settlement of foundations due to drainage or sliding strata we should never have heard of any fractures, though these have been exaggerated, in the masonry of St. Paul's Cathedral. The aids the architect now has to extend the bearing power of his heavy piers have made it possible to calculate for any load. Thus the imbedding of steel joists in concrete to extend the bearing surface, or the employment of grillage foundations for piers, would have saved many buildings from disaster, With the ordinary railway iron, or, better still, the I steel section, the steel joists in two layers crossing each other, and the spaces filled up with concrete, a most rigid solid base can be make economically and extended to any dimensions. Layers of dry material or stone, however hard and compacted, or lime concrete methods that the old builders resorted to, cannot be compared with a grillage of steel beams strengthened and solidified by cement concrete, as there can be no breaking away or fissuring under heavy loads, the reinforced concrete forming a solid mass stronger and more coherent than any stone. The old builders knew how to distribute the weight of their structures by wide footings; but their modes of dealing with inequalities of earth resistance, wet or damp soils, lateral escape of soft soils, or running sand or peat, sliding of the substratum on sloping beds, withdrawal of water by well-sinking and drainage, were imperfect. We have now means of combating all these causes of settlement, such as by sheet piling, plank foundations, retaining walls, concrete or sand piles, and other means of obtaining a solid foundation; we use subsoil drainage before commencing to build in wet or damp sites. The modern expert can now calculate with a nicety the resistance of different soils.

In the design of iron and steelwork, an almost perfect system of construction has been introduced based on scientific principles and a knowledge of the materials acquired by experimental tests. In this case there were no traditional rules and precedents to hamper the designer, as in the case of stone, brick, or timber; he had from the first perfect freedom in the adoption of forms and connections founded only on physical laws. Iron and steel construction has indeed formed the subject of an important literature; mathematical principals have been applied to the question till we have a body of reliable facts, experimental, mathematical, and practical experience, which have placed the subject on a scientific basis unknown to any previous era of construction. A very complete system of calculating the stresses of iron and steel under various conditions has been formulated, and the designer can now proportion his flanged beams, columns, and roofs with a nicety that leaves him no doubt at all as to the actual resistance and strength of each member, so that we have a system of iron construction and design founded on a calculable basis. Even the sections of beams suitable for given spans and loads are now tabulated, and to be found in every engineer's list, and the recent standardization of steel sections points in the same direction. All these advances in iron construction have very much specialized this branch, and have tended to keep iron and steel construction very much in the hands of a few experts who have made a particular study of it. It may be asked whether these advances have made any difference from an art point of view? Are our railway bridges and stations any better? We cannot say they exhibit any improvement in design; but the engineer is proceeding on safe lines, and it is only for him and the architect to co-operate to bring about a more satisfactory condition. The uses and limitations of these materials are now understood better than they were a half-a-century ago. Take, for instance, the use of steel in floor construction, the purposes of reinforcement in concrete floors, domes, staircases, and other structures, the nature and behavior of the metal imbedded in concrete to withstand water and intense heat or corrosion—matters that are beginning to be understood, and may result in a large development of concrete and steel construction in the future. But these new methods have to fight the older methods to obtain a place before the profession, who are still wedded to the older materials. The profession looked with some indifference on these new materials, and gave away their opportunities to the engineer. Is it not time for them to use these aids for their own purposes, and try to make them subservient to more architectural conceptions?

Brick, terracotta, and even stone have become more specialized. Brickmaking processes and machinery have been much improved. We can now obtain bricks of great hardness and uniformity of shape, of almost any color, and the chemistry of brickmaking has been a great help to the manufacturer in his mixing. We have machine-made bricks made by different processes, dry and plastic, producing even surfaces, new processes of drying and burning, which enable bricks to be turned out quickly and of a superior kind. The varieties of brick in the market give the architect a larger choice than formerly. The improvements in terracotta manufacture are also especially important to the architect.

D. H. BURNHAM & CO., Architects, will move their offices in Chicago on March 15, 1904, from 1142 The Rookery to 1417 Railway Exchange Building, corner of Jackson and Michigan Boulevards. Permanent telephone, 4145 Harrison.



RESIDENCE, CHARLES DANA GIBSON, 127 EAST 73D ST., NEW YORK.
McKim, Mead & White, Architects.
J. C. Vreeland Bldg. Co., Builders. Wurts Bros., Photo.

The Society of Beaux Arts Architects

INCORPORATED 1894.

S. B. P. TROWBRIDGE,
President.

WHITNEY WARREN,
Vice-President.

A. A. STOUGHTON,
96 5th Ave.,
Secretary.

JOSEPH H. HUNT,
Treasurer.

LLOYD WARREN,
3 E. 33d St.
Chairman Committee on Education.

THE regular meeting and dinner was held at the Hotel Lafayette-Brevoort on February 15th, forty-four members being present.

The report of the Committee on Education was read.

After an animated discussion, the plan for the continuation and enlargement of the educational work as outlined in this report was enthusiastically endorsed by the Society.

It was definitely decided that the plan for a foreign scholarship, the funds of which are to be provided by subscriptions from the members of the Society, should be put in operation. The details of this scholarship will be in charge of the Committee on Education and an announcement in regard to it will soon be made.

A communication was read from the Société des Architectes Diplomés of France, conveying the intelligence that the President of the Society of Beaux Arts Architects would hereafter be, ex officio, a corresponding member of the French Society.

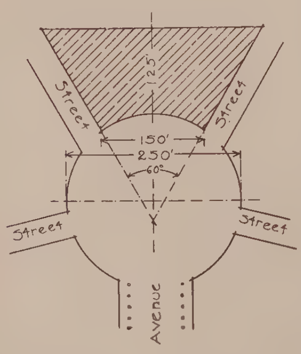
Suitable action was taken looking toward the reciprocation of this courtesy.

A request having come from members of the Society in Washington for the formation of a branch or chapter of the Society in that city, a plan was adopted by which all the needs of such an arrangement could be practically met without the elaborate machinery of chapters. It consists in organizing the members in a city or district into a "Local Committee" which will thus become a center of influence to further the interests and aims of the Society, have the oversight of its Educational work and report at its meetings.

William Emerson was elected a member of the Society.

"ARCHITECTURE" the professional architectural monthly of New York was chosen as the official organ of the Society.

ARTHUR ALEXANDER STOUGHTON, Secretary.



CLASS A—PLAN PROBLEM.

AN ART MUSEUM.

On a lot, shaped as in the accompanying diagram, and fronting on a circle which forms the termination of an avenue it is required to build a museum of art, which shall be disposed as follows: On the ground floor will be found:

A vestibule and monumental staircase.

A great hall for architectural casts.

Galleries for sculpture, architectural fragments, remains showing the civilization of the various nations of antiquity, each one having its special gallery, varying in length.

Small rooms for collection of coins, gems and small articles of virtu.

Several secondary staircases.

Arrangements for checking coats, toilet rooms, etc.

The second floor shall be reserved for picture galleries; some spacious ones for decorative canvases, some small for showing enamels and miniatures, and one room in a central position should be reserved for *chef d' œuvres* of the collection as in the Salon Carrée of the Louvre.

For the esquisse two plans and a section at $\frac{1}{32}''$ scale, and a facade at $\frac{1}{16}''$ scale are required. The esquisse must be done in ink.

For the rendu the two plans and sections at $\frac{1}{16}''$ scale and the facade at $\frac{1}{8}''$ scale are required.

LLOYD WARREN, *Chairman Committee on Education.*

REPORT OF JUDGMENT HELD FEBRUARY 3, 1904.

Jurors present—Messrs. John Russell Pope, John S. Humphreys, Wm. Parsons, Henry Hornbostel, Donn Barber, Frank E. Perkins, Austin W. Lord, Lloyd Warren.

CLASS A—PLAN PROBLEM. AN ART MUSEUM.

Armstrong, W. T. L.,	New York,	Atelier,	Hornbostel,	II Medal
Steckler, Benjamin,	New York,	Atelier,	Hornbostel.	Mention
Lofquist, John,	New York,	Atelier,	Hornbostel,	II Medal

CLASS B—PLAN PROBLEM. A FERRY HOUSE.

Clubb, A.. Jr.,	New York,	Atelier,	Hornbostel,	II Mention
Foley, J. J.,	New York,	Atelier,	Donn Barber,	II Mention
Holland, Julian,	New York,	Atelier,	Hornbostel,	I Mention
Major, H. B.,	New York,	Atelier,	Hornbostel,	II Mention
Ogden, P. H.,	New York,	Atelier,	Donn Barber,	I Mention
Puckey, F. W.,	New York,	Atelier,	Donn Barber,	II Mention
Ritchie, J. F.,	New York,	Atelier,	Donn Barber,	II Mention
Robb, E. D.,	New York,	Atelier,	Perkins,	II Mention
Sonntag, Louis,	New York,	Atelier,	Donn Barber,	II Mention
Webb, G. B.,	New York,	Atelier,	Hornbostel,	I Mention
Kolb, F. J.,	St. Louis,	Atelier,	Mann-Spiering,	II Mention

CLASS B—ORDER PROBLEM. A SEPULCHRAL ORDER.

Cochran, C. A.,	New York,	Atelier,	Donn Barber,	Mention
Cote, J. S.,	New York,	Atelier,	Donn Barber,	Mention
Crane, J. J.,	New York.	Atelier,	Donn Barber,	Mention
Davis, J. W., Jr.,	New York,	Atelier,	Donn Barber,	Mention
DeWitt, Gerard,	New York,	Atelier,	Donn Barber,	III Mention
Edwards, G. F.,	New York,	Atelier,	Hornbostel,	Mention
How, K. G.,	New York,	Atelier,	Hornbostel,	Mention
Lawson, Harold,	New York,	Atelier,	Ewing & Chappell,	Mention
Lebeis, Edward,	New York,	Atelier,	A. W. Lord,	II Mention
Lynch, R. C.,	New York.	Atelier,	Hornbostel,	Mention
McLaughlin, Donal,	New York,	Atelier,	Donn Barber,	Mention
McKinney, E. B.,	New York,	Atelier,	Hornbostel,	IV Mention
Mari, Walter de,	New York,	Atelier,	Hornbostel,	Mention
Parker, B. T.,	New York,	Atelier,	Hornbostel,	Mention
Wieder, Samuel,	New York,	Atelier,	Hornbostel,	Mention
Idell, G. B.,	Philadelphia.	Atelier,	Davis,	Mention
Bisseger,	Washington,	Atelier,	Pietsch,	Mention
Ewald, Raymond,	St. Louis,	Atelier,	Mann-Spiering,	I Mention
Lange, A. F.,	St. Louis,	Atelier,	Mann-Spiering,	Mention
Roth, J.,	St. Louis,	Atelier,	Mann-Spiering,	Mention
Schmitt, W. T.,	St. Louis,	Atelier,	Mann-Spiering,	Mention
Carpenter, K. E.,	Providence,	Atelier,	Homer,	Mention
Goodspeed, H. A.,	Providence,	Atelier,	Homer,	Mention
Langworthy, P. E.,	Providence,	Atelier,	Homer,	Mention
Arnold, R. F.,	Providence,	Atelier,	Homer,	Mention
Sibley, Ernest,	Des Moines, Ia.,	Atelier,		Mention
Wehrell, J. F.,	Paterson, N. J.,	Atelier,		Mention

CLASS B—ESQUISSE-ESQUISSE. A PARK IN NEW YORK CITY.

Adams, J. R.	New York,	Atelier,	Greenley,	II Mention
Brazer, C. W.,	New York,	Atelier,	Perkins,	II Mention
Heirons, F. C.,	——	Atelier,		II Mention
Poggi, E. H.,	Philadelphia,	Atelier,	Davis,	II Mention

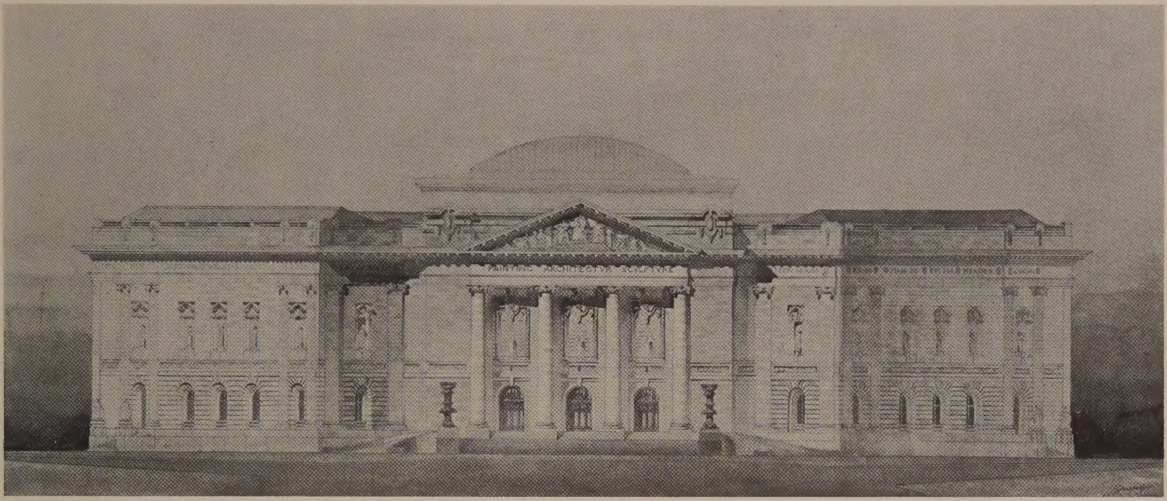
LLOYD WARREN, *Chairman Committee on Education.*

REPORT OF THE COMMITTEE ON EDUCATION, SOCIETY OF BEAUX-ARTS ARCHITECTS.

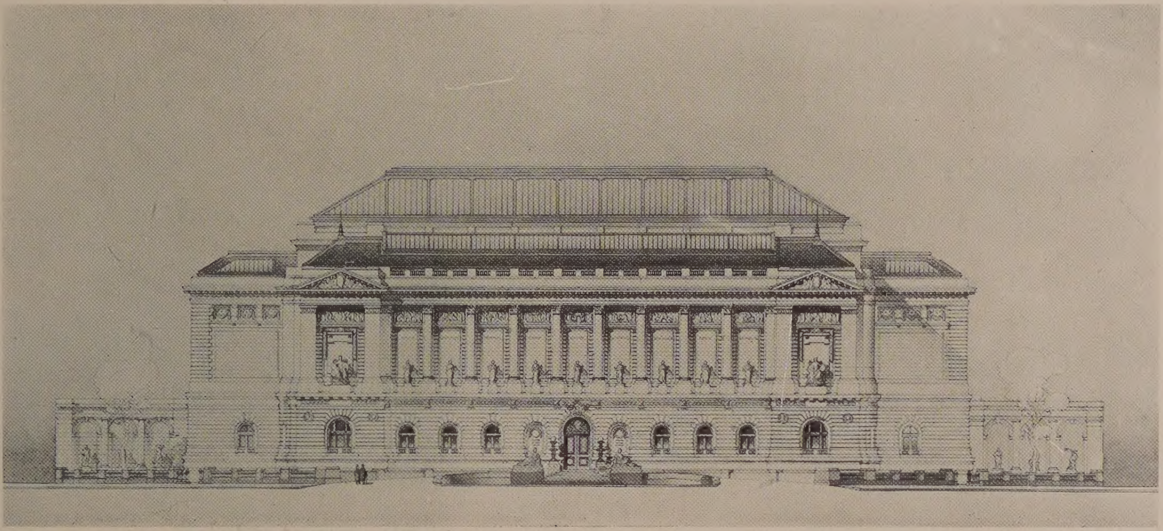
TO THE PRESIDENT AND MEMBERS.

Gentlemen: At the end of the last fiscal year your Committee on Education, with Mr. Walter Chambers as Chairman, asked to be relieved of the duties which they had so long and with so much success discharged.

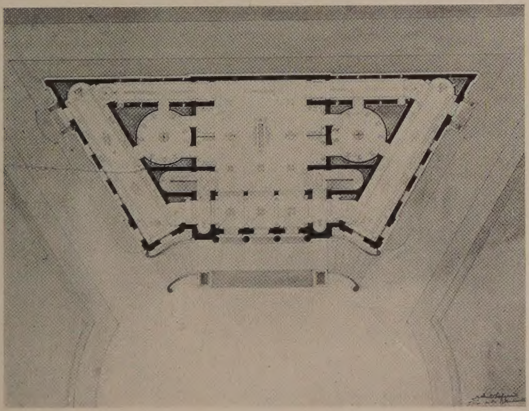
(Continued page 46.)



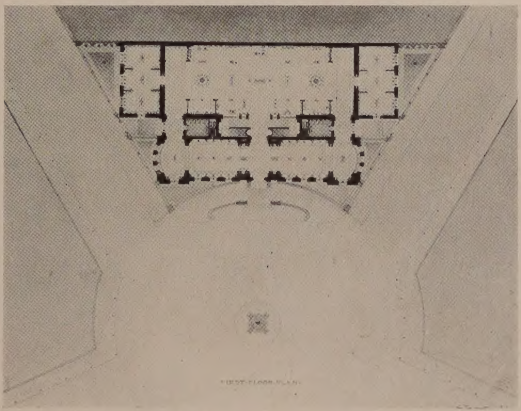
II. Medal. John Lofquist, Atelier Hornbostel.



II. Medal. W. T. L. Armstrong, Atelier Hornbostel.



Plan. John Lofquist.



Plan. W. T. L. Armstrong.

BEAUX ARTS COMPETITION, FEBRUARY 3RD, 1904. CLASS A, AN ART MUSEUM.

(*Continued from page 44.*)

Mr. Carrere, Mr. Chambers and Mr. Flagg, with the co-operation of several members of the Society, had instituted and placed on a firm footing a course which might be followed by draughtsmen on the general lines of that of the Ecole, the Committee holding three esquisses en loge during the year for each of the two classes.

The first enthusiasm among the students, however, had begun to wane a little last year, and it was realized that something must be done to give them new incentive to work; the men having once obtained values sufficient to put them in the first class seemed to think the goal reached; and the second class, though always growing in numbers, had not sufficient work laid before it to make the course of study a serious one. In view of this a special committee was appointed to draw up a sort of curriculum or scheme of values which would lead to a diploma. But Mr. Flagg and Mr. Chambers had brought their work to the point toward which they had aimed, and Mr. Chambers' committee asked to be relieved, deeming it the duty of other members of the Society to carry on the work which they had started. It was under these conditions that the present committee was elected. To carry out the scheme of values adopted by the committee just mentioned, this committee largely broadened the course of study. Instead of the three esquisses en loge, five were held for each course; three esquisse-esquisses for each class, three problems in archeology, or the study of styles, an examination in general history and classes in free-hand drawing and modeling, these taking place at the Art Students' League. Besides this, a first and second money prize, called the Warren Prize, has been offered for a plan competition on the general idea of the Prix Labarre.

Although this new curriculum has been in effect only since last January, the results have been singularly gratifying. For the year 1902 the total number of esquisses en loge was 217. In 1903 there have been received 450. In 1902 the rendus were 59; this year we have had 156 projets, 39 esquisse-esquisses, 14 competitors for the plan prize and 9 archæologies, making a total of 218 rendered drawings.

Moreover, what is most encouraging is the added interest shown by the students, for while last year there were no rendus for the summer problems, this year there were 16 projets rendered, and at the last esquisse en loge there were 77 students present, the largest number which has yet presented itself.

We have in all 234 students who have gone en loge and made esquisses, of whom no less than 146 are new recruits. Of these 234 men, 158 being in New York and 76 being members of the various ateliers in other cities, 116 have rendered drawings, 61 of these being new students and 55 old ones.

Besides the work in the city and Mr. Pietsch's atelier in Washington, there are ateliers connected with various institutions in different parts of the country which follow our course, or have expressed a desire to do so. They are: Mr. E. B. Homer's, at the Rhode Island School of Design; Mr. L. C. Spiering's, at the Washington University of St. Louis; Mr. Paul A. Davis', at the T Square Club; all of which have joined since last winter, besides the architectural schools of Cornell, Pennsylvania, Washington, Syracuse, McGill and Columbia, ten in all.

No less than three hundred letters were received by the Chairman in answer to some advertisements which were put in the architectural papers, regarding the course, one letter coming all the way from New Zealand!

It would seem then that the work which we do fills a very distinct void, for our efforts are directed to the students who cannot profit by the courses given at the universities, either from lack of time or lack of means, and for that reason we do not compete in any sense with the universities. Our aim is not to produce architects, but to give an education to draughtsmen; to teach the beginner the fundamental principles of the art, and to guide his taste and his judgment as he progresses, and above all, while encouraging him to develop his originality in the right way, to transmit to him and to all those who come within our tutelage those splendid traditions which we have all learned at the Ecole.

Lloyd Warren, *Chairman.*
Austin W. Lord,
Walter B. Chambers,
Committee on Education.

DESIGN AND SUPERVISION.

R. C. Chapman.

WHETHER the artist is always the most capable supervisor of his own design is a question of some interest. The modern professional architect, brought up and trained in an atmosphere of draughtsmanship and office routine, without the technical knowledge and experience of the craftsman, is certainly not the best supervisor of his own work. Even in the days of Vitruvius, who lays down the qualifications of the architect, it was considered that he was not the most skillful operator. The two functions are very different. A skillful planner may certainly not know the best mode of wall construction, or of laying foundations; and the artistic designer of an elevation may be quite ignorant of the best manner of giving effect to his design or details. The two things are quite separate, and will remain so, though there is no reason why the artist may not make himself a proficient supervisor of building operations as well. Certainly, if he wants to see his designs carried out in their integrity, in the true spirit in which they have been conceived, the best thing he can do is to make himself a master of the trades, and the way they should be carried out. And the earlier he makes himself a master of practical construction and technical methods of execution, the sooner will he be able to understand why certain designs and details he turns out of his office are misunderstood by the workman, or thought to be impracticable —why, in short, his detail drawings are sometimes altered, to their disadvantage in some respects, and why there is so much friction between himself and the contractor. And by making himself acquainted with the practical difficulties of execution he will be perfecting his architectural training in the only real way. His practical training in the workshop and on the building in progress will react upon his design. He will begin to see things in a different light. For example, when he knows how to cut economically a block of stone for a cornice or a set of mullions, the detail of his cornice or the section of his mullions will be modified in a manner that will commend itself to the mason, if not to his own satisfaction. We can imagine the youthful and enthusiastic architectural designer sending in his first details, and the humility he must experience when the builder tells him they cannot be executed as shown. He may indeed feel indignant at any criticism on the part of the builder or workman, at the barefaced suggestion that his years of architectural study and sketching are to be thrown away simply because the mason or carpenter cannot understand the design, or has not science enough to grasp the solution. To him it resembles a druggist refusing to make up a doctor's prescription because he does not understand it. Probably the youthful architect would

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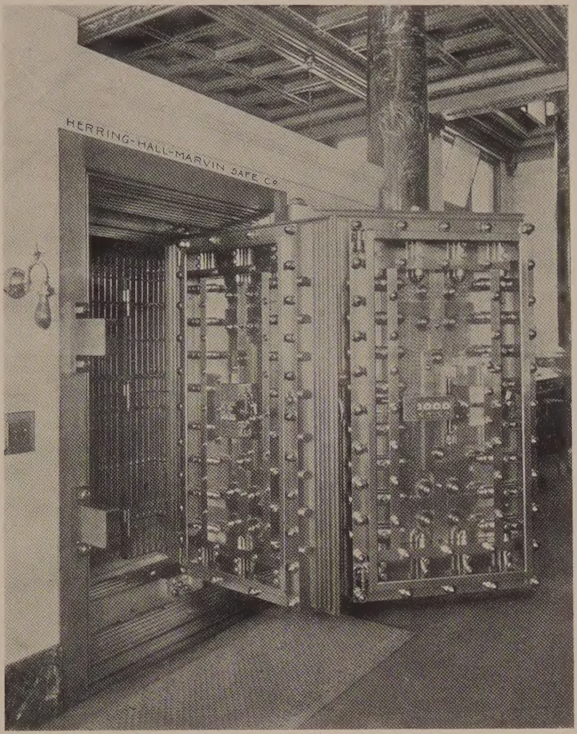

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exclaim, "All things are possible if only competent craftsmen could be found." Such an idea, no doubt, has risen in the mind of many a young architect who has received his first "snubbing" at the hands of a workman by being told his drawing is not practicable. We do not deny that building contractors of a certain type are very obstinate in refusing to see any advantages in the architect's design; often ignorant of methods of doing work that they do not understand, or have not seen done before. There are occasions when the architect is right and the contractor wrong; when the latter will not see things rightly because he has an interest in repudiating them, and is determined for the sake of a few dollars' saving to do the work his own way. Such men are, we hope, rare. Circumstances alter cases. When cost is not a consideration, the architect may be justified in disregarding economical methods of stone or timber cutting, in using solid masses; but the wiser policy is to endeavor to cut material to the best advantage, to use none wastefully. Experience in building operations will at least make it easier for the designer to co-operate with the craftsmen by making his detail drawings conform to methods of workmanship without exposing his design to the charge of being unworkable. The architect will have the satisfaction of being able to call to his aid methods of execution that will enhance the effect of the design. By knowing how certain things, like joinery, are executed, and the tools that are used, he can make them subserve his purpose. Masons, carpenters, joiners and plumbers employ certain rules and methods of construction. If these are not understood or recognized in the architect's design, so much the worse for him, for the workman does not scruple to alter and misinterpret the intention where he finds it disobeys them. If workmanship is a true test of design, which it must be in architecture, the more skilled the architect is in the trades, the more likely he will be to express his ideas with truth and clearness. But this, we know, is a disputed question in the profession; while every architect acknowledges the importance of workmanship, there are many who consider it is distinct and subsidiary to design; that the architect should not be hampered or restricted by it. This opinion is strongly held by nearly all the members of the profession who belong to the older *régime*. They contend that the architect should be independent of the workman. In a particular sense design is above craftsmanship. There are others of the more advanced school who believe that craftsmanship is the basis of design, that the architect must be a craftsman himself to enable him to embody honestly his intentions, and to this latter school many of our leading architects have attached themselves. The "handicraft movement" has considerably influenced the profession. We do not mean only in its opposition to machine labor, which it only does when machinery involves a loss of some artistic quality, but because of the deeper meaning that handicraft is the only source of all good art in the past. The handicraftsman, to succeed, must be one who is able to determine every design by the gift of feeling, without which he can be no artist, as, for example, when and where machine labor may be used, and when not. And as design is largely a matter of feeling of artistic discrimination between right and wrong, it must be largely determined by the hand in co-operation with the eye or mind. It is in this sense—the gift of feeling, that design must be based, to a very large extent, on craftsmanship. The handicraftsman selects his own material, he considers what his work is to fulfil, and he shapes his material accordingly in the most convenient way, and this is the root idea of all true design. The extravagant phase of *L'Art Nouveau* style is the direct antithesis to this; it is really the result of making design independent of handicraft; it contradicts construction, makes everything subservient to a perverted perception, however bad and aimless; so that in these two modern movements we may very fairly judge the differences which divide the profession as to whether workmanship is the test of design or not.

(To be continued.)

BOOK REVIEWS.

Reflections on Heating and Ventilating Engineering. Konrad Meier. 1904.

This pamphlet should not be considered as a systematic treatment of the entire subject, but more as an expression of views on various debatable points and the work in general, arranged in a natural sequence. To master the new situations continually arising requires long experience and an open and unprejudiced mind, capable of recognizing the needs, choosing the right method and applying the best means at hand to accomplish the end. In this respect Mr. Meier is fully qualified to speak on a subject of which he is master. In presenting this matter in simple and readable form the author has placed before architects and owners much valuable information which should lead to a clear understanding of the problems.

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